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A. KINGSLEY PORTER
1883–1933

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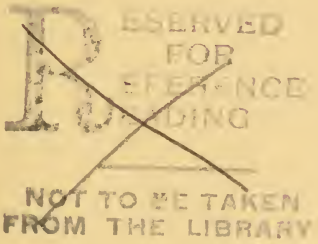

The Fogg Art Museum
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Foreword

[*Being the Foreword to "Spanish Romanesque Sculpture"*]

ARCHAEOLOGY is an ephemeral product of an ephemeral age. It runs the same race with Truth that a parallel line runs with its fellow; it constantly tends to approach, but in this world coincidence will never be realized. And were it fully realized, the quest would have been in vain. For in archaeology, as in other things, it is not to arrive, but the journeying, that is valuable. Not the pragmatic result of fact demonstrated, but the by-products of aesthetic enjoyment, justify archaeological research.

Archaeology deals with a mass of data so vast and complex that it can be completely mastered by no human brain, even in a restricted field; and no one field can be comprehended without knowledge of all fields. Moreover, the data available to-day, will be constantly only a part of the data available to-morrow; and the data of the last to-morrow will lead to conclusions likely to be reversed, could we have the vastly fuller data which have perished. While the world marvels, and rightly, at what archaeology can reconstruct, it forgets what has been forever lost, and the necessary incompleteness of even final accomplishments. The best books written twenty or even ten years ago are now out of date. There can be little doubt that what we do to-day will seem equally quaint to an even near future. Classic works do not exist in this field. Its fascination, like that of flame, lies largely in the

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very fact that it is changeful and transitory. Successive arrows strike about the bull's eye; one may occasionally even reach it; with skill and practice we shoot nearer and nearer the mark; but who shall claim that his aim is infallible? New facts are constantly being acquired, and pass into the common heritage of the science; as the body of these acquisitions increases, older conceptions must be modified or discarded. On the tomb of the humanist bishop Bartolommeo Guidicciono in the cathedral of Lucca is inscribed a sententious epigram:

ΘΑΝΑΤΟΣ ΑΘΑΝΑΤΟΣ ΤΑ ΛΟΙΠΑ ΘΝΗΤΑ

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New Haven: Yale University Press. 1918.

1911

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1912

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In *Arte e Storia*, 5th ser., vol. 31, May 15, 1912, pp. 139–151, and June 15, 1912, pp. 169–179. With 14 illustrations.

San Savino at Piacenza.

In *American Journal of Archaeology*, 2d ser., vol. 16, July–September 1912, pp. 350–367, and October–December 1912, pp. 495–517. With 16 illustrations.

1913

San Pancrazio di Corneto.

In *Arte e Storia*, 5th ser., vol. 32, January 15, 1913, pp. 9–17. With 8 illustrations.

Acqui.

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Early Rib-Vaulted Construction in Italy.

In *Journal of the Royal Institute of British Architects*, 3d ser., vol. 20, June 14, 1913, pp. 553–560. With 12 illustrations.

S. Giacomo di Corneto.

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La Chiesa dell' Annunziata di Corneto.

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S. Giovanni Gerosolimitano di Corneto-Tarquinia.

In *Arte e Storia*, 5th ser., vol. 32, November 15, 1913, pp. 325–330. With 6 illustrations.

1914

S. Francesco di Corneto-Tarquinia.

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1915

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4 vols. (Vols. I–III, text; Vol. IV, folio atlas.) New Haven: Yale University Press. 1915–17. 4° and folio. Vol. I, Lombard Architecture (1917), xxxvii + 483 pp.; Vol. II, Monuments: Abbazia di Albino—Milan (1916), [vi]+675 pp.; Vol. III, Mizzole—Voltorre (1917), [vi]+611 pp.; Vol. IV (1915), plates 1–244 (245 to include extra plate 196A) containing 954 illustrations, and 20 pp. listing illustrations.

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CONTENTS: Ste.-Croix of Quimperlé.—Impressions of Romanesque Art.—The Cathedral of Quimper.

Gothic Art, the War and After.

In *Journal of the American Institute of Architects*, vol. 5, October 1917, pp. 485–487.

A Hamlet among Painters.

[A review of "Jacopo Carucci da Pontormo: His Life and Work," by Frederick Mortimer Clapp.] In *The Yale Review*, vol. 7, October 1917, pp. 215–218.

The Gothic Way.

In *Architecture*, vols. 36, 37, November 1917, pp. 205–209, December 1917, pp. 236–240, and January 1918, pp. 4–7. With 26 illustrations.

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Boston: Marshall Jones Company. 1918. 8°. xi+200 pp. With 9 illustrations.

CONTENTS: Prescript.—Against Roman Architecture.—Art of the Middle Ages.—Gothic Art, the War and After.—The Gothic Way.—French Gothic and the Italian Renaissance.—The Art of Giotto.—Paper Architecture.—Art and the General.

Originally published in various periodicals, these essays are reprinted here with many changes.

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[Second edition.] Boston: Marshall Jones Company. 1928. 8°. 84 pp. No illustrations, except that a picture is pasted on front cover (outside) and repeated on the book-jacket.

CONTENTS: Against Roman Architecture.—Stars and Telescopes.—Parva Componere Magnis.

Only the title and one essay from the first edition are retained in the second. The underlying thought of the two editions, however, remains unaltered.

The Same.

London: Williams & Norgate. 1929. 8°. 84 pp. No illustrations.

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The translation is by Justo Pérez de Urbel.

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The Rise of Romanesque Sculpture.

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1919

The Seven Who Slept.

[A play.] Boston: Marshall Jones Company. 1919. 8°. 96 pp. No illustrations, except that four pictures are pasted on the covers (outside) and repeated on the book-jacket.

An essay on illusion forms the introduction to the play.

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In *Scribner's Magazine*, vol. 65, January 1919, pp. 125–128.

"Space Composition" in Architecture.

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The Devastated Art of France.

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What the Huns Have Done for French Art.

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1920

Art and Heraldry.

[A review of "Robbia Heraldry," by Allan Marquand.] In *The Yale Review*, vol. 9, April 1920, pp. 648–650.

Two Romanesque Sculptures in France by Italian Masters.

In *American Journal of Archaeology*, 2d ser., vol. 24, April–June 1920, pp. 121–135. With 14 illustrations.

La Sculpture du XII^e^ Siècle en Bourgogne.

In *Gazette des Beaux-Arts*, 5th ser., vol. 2, August–September 1920, pp. 73–94. With 22 illustrations.

1921

Giacomo Cozzarelli and the Winthrop Statuette.

In *Art in America*, vol. 9, April 1921, pp. 95–101. With 6 illustrations.

The Sculpture of the West.

Boston: Marshall Jones Company. 1921. 31 pp. No illustrations.

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1922

Pilgrimage Sculpture.

In *American Journal of Archaeology*, 2d ser., vol. 26, January–March 1922, pp. 1–53. With 31 illustrations.

Romanesque Capitals.

In *Fogg Art Museum Notes*, vol. 1, June 1922, pp. 23–36. With 28 illustrations.

1923

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10 vols. Boston: Marshall Jones Company. 1923. 8°. Vol. I, text, xxvii+385 pp.; Vols. II–X, plates containing 1,527 illustrations, as follows: Vol. II, 1–150, Burgundy; Vol. III, 151–261, Tuscany, Apulia; Vol. IV, 262–512, Aquitaine; Vol. V, 513–636, Catalonia, Aragon; Vol. VI, 637–895, Castile, Asturias, Galicia; Vol. VII, 896–1138,

Western France; Vol. VIII, 1139–1227, Auvergne, Dauphiné; Vol. IX, 1228–1410, Provence; Vol. X, 1411–1527, Ile-de-France.

Because of thirteen added illustrations (designated by *a*'s and *b*'s) the actual number is 1,540.

Compostela, Bari and Romanesque Architecture.

In *Art Studies*, vol. 1, 1923, pp. 7–21. With 6 illustrations.

The six illustrations are numbered in print from 2 to 7. However, Mr. Porter corrected No. 7 to read "No. 5," and No. 5 to read "No. 7."

The Avignon Capital.

In *Fogg Art Museum Notes*, vol. 1, January 1923, pp. 3–15. With 11 illustrations.

The eleven illustrations are numbered from 1 to 4 and from 6 to 12, "No. 5" having been omitted.

Bari Modena and St.-Gilles.

In *The Burlington Magazine*, vol. 43, August 15, 1923, pp. 58–67. With 10 illustrations.

1924

Spain or Toulouse? And Other Questions.

In *The Art Bulletin*, vol. 7, September 1924, pp. 3–25. With 49 illustrations.

The Early Churches of Spain.

[A review of "Pre-Romanesque Churches of Spain," by Georgiana Goddard King.] In *The Saturday Review of Literature*, vol. 1, September 13, 1924, p. 108.

The Tomb of Doña Sancha and the Romanesque Art of Aragon.

In *The Burlington Magazine*, vol. 45, October 1924, pp. 165–179. With 16 illustrations.

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In "Mélanges Offerts à M. Gustave Schlumberger à l'Occasion du Quatre-Vingtième Anniversaire de sa Naissance (17 Octobre 1924)." 2 vols. Paris, 1924. Vol. II, pp. 408–415. With 17 illustrations.

1925

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In *The Arts*, vol. 7, March 1925, pp. 139–140.

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In *Art in America*, vol. 13, April 1925, pp. 117–129. With 11 illustrations.

Il Portale Romanico della Cattedrale di Ancona.

In *Dedalo*, vol. 6, July 1925, pp. 69–79. With 14 illustrations.

1926

German Romanesque Sculpture.

[A review of "Romanische Skulpture in Deutschland, 11. und 12. Jahrhundert," by Hermann Beenken.] In *Speculum*, vol. 1, April 1926, pp. 233–242. With 8 illustrations.

Leonesque Romanesque and Southern France.

In *The Art Bulletin*, vol. 8, June 1926, pp. 235–250. With 10 illustrations.

Our Lady of the Hundred Gates.

In "Festschrift zum 60. Geburtstag von Paul Clemen, 31 Oktober 1926," Bonn, 1926, pp. 281–284. With 4 illustrations.

Foreword.

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The Same.

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1927

Santiago Again.

In *Art in America*, vol. 15, February 1927, pp. 96–113. With 6 illustrations.

The Tomb of Hincmar and Carolingian Sculpture in France.

In *The Burlington Magazine*, vol. 50, February 1927, pp. 75–91. With 15 illustrations.

The White and Red Monasteries near Sohâg.

[A review of "Les Couvents près de Sohâg (Deyr el-Abiad et Deyr el-Ahmar)," by U. Monneret de Villard. Published under the auspices of the Comité de Conservation des Monuments de l'Art Arabe.] In *Speculum*, vol. 2, July 1927, pp. 356–359.

The Alabanza Capitals.

In *Fogg Art Museum Notes*, vol. 2, November 1927, pp. 91–96. With 7 illustrations.

1928

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2 vols. Firenze: Pantheon—Casa Editrice. Paris: The Pegasus Press [1928]. (The Pantheon Series.) Folio. Vol. I, xv+133 pp., plates 1–62 containing 89 illustrations; Vol. II, xvi+92 pp., plates 63–160 containing 134 illustrations.

The Same.

German translation, entitled Romanische Plastik in Spanien. 2 vols. München: Kurt Wolff Verlag [1928]. Folio. Vol. I, xii+135 pp., plates 1–62 containing 89 illustrations; Vol. II, vi+65 pp., plates 63–160 containing 134 illustrations.

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Limited to 330 numbered copies.

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[A review of "Mudéjar Architecture," by Georgiana Goddard King.] In *The Saturday Review of Literature*, vol. 5, September 29, 1928, p. 167.

La Légende Archéologique à la Cathédrale de Modène.

In *Gazette des Beaux-Arts*, vol. 18, September–October 1928, pp. 109–122. With 12 illustrations.

Written in collaboration with Roger S. Loomis.

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[Preface to "L'Art Roman de Bourgogne," by Charles Oursel, Dijon, 1928.] pp. 1–6.

1929

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[A play.] Boston: Marshall Jones Company. 1929. 8°. 97 pp. No illustrations, except that a picture is pasted on front cover (outside) and repeated on the book-jacket.

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London: Williams & Norgate. 1929. 8°. 98 pp. No illustrations.

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Baroque Painting in France.

[A review of "Histoire de la Peinture Française: Moyen Age et Renaissance" and "Histoire de la Peinture Française: le XVII^e^ Siècle," by Louis Dimier.] In *The Saturday Review of Literature*, vol. 6, August 17, 1929, p. 62.

Notes on Irish Crosses.

In "Konsthistoriska Studier Tillägnade Johnny Roosval, den 29 Augusti 1929," Stockholm, 1929, pp. 85–94. With 18 illustrations.

An Egyptian Legend in Ireland.

In *Marburger Jahrbuch für Kunstwissenschaft*, vol. 5, 1929, pp. 25–38. With 24 illustrations.

1930

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[A review of "French Sculpture at the Beginning of the Gothic Period," by Marcel Aubert.] In *The Saturday Review of Literature*, vol. 7, September 6, 1930, p. 100.

1931

The Crosses and Culture of Ireland.

New Haven: Yale University Press. 1931. 4°. xxiv+143 pp., 158 plates containing 276 illustrations.

Five lectures delivered at the Metropolitan Museum of Art, New York, in February and March, 1930.

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[A review of "Églises Romanes," by Jean Vallery-Radot.] In *The Saturday Review of Literature*, vol. 7, May 23, 1931, p. 849.

The Tahull Virgin.

In *Fogg Art Museum Notes*, vol. 2, June 1931, pp. 247–272. With 20 illustrations.

The Same.

Catalan translation, by Joaquim Folch i Torres, entitled "La Verge" de Tahull i el Grup de Talles del Segle XII dels Pireneus Catalans. In *Butlleti dels Museus d'Art de Barcelona*, vol. 2, May 1932, pp. 129–136. With 9 illustrations.

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[A review of Volume II of "Recueil de Textes Relatifs à l'Histoire de l'Architecture en France," by Victor Mortet and Paul Deschamps.] In *Speculum*, vol. 6, July 1931, pp. 486–488.

A Relief of Labhraidh Loingseach at Armagh.

In *Journal of the Royal Society of Antiquaries of Ireland*, vol. 61, pt. 2, December 29, 1931, pp. 142–150. With 1 illustration.

1932

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[A review of "Medieval Sculpture in France," by Arthur Gardner.] In *The Saturday Review of Literature*, vol. 8, July 9, 1932, p. 830. With 1 illustration.

1933

Pagan Sculpture in Ireland.

In "Résumés des Communications Présentées au Congrès, XIII^{e} Congrès International d'Histoire de l'Art, Stockholm, 1933," pp. 62–63.

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